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EXHIBITION

Extension Services Newsletter

Volume VI/June 1987

1988-89 CONTACT EXHIBITION PROGRAM

The Art Gallery of Ontario Extension Services is pleased to announce three new exhibitions for the 1988-89 CONTACT exhibition program to commence circulation in September 1988: **Carole Conde and Karl Beveridge: Standing Up (Working Title)**; **Edward S. Curtis: Photographs of Indians**; **Walter Trier: The Animals' Conference**, predominantly selected from the collection of the Art Gallery of Ontario.

Please note that this series of CONTACT exhibitions are being announced to allow a fifteen month lead time to assist our clients in planning their exhibition programs. Be sure to respond as soon as possible by forwarding the enclosed Booking Form/Exhibitions to secure your planned venue.

BOOKING A CONTACT EXHIBITION

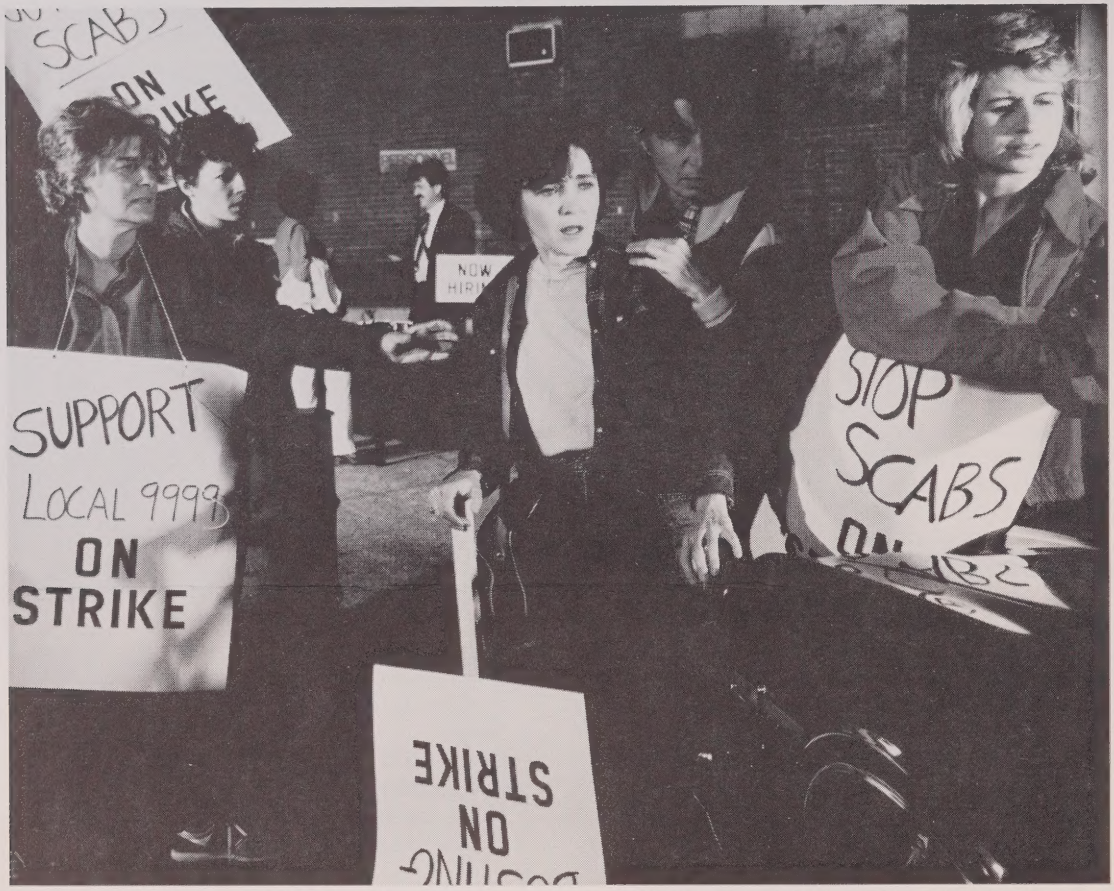
In order to process your request for a CONTACT exhibition, we must have a copy of your organization's updated **Standard Facilities Report** on file for easy reference. To secure an exhibition booking, complete the enclosed Booking Form/Exhibitions and send it to the Scheduling Coordinator, Extension Services, Art Gallery of Ontario, (416) 977-0414, ext. 637.

Facilities Requirements

Lighting: No daylight; incandescent, or fluorescent lights fitted with ultraviolet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services, upon request. However, you are encouraged to purchase filters for future use. Information on sources available from the AGO).
Temperature and humidity: Minimum fluctuations
Security: In view of an attendant, secure night locks, safety tabs on works of art must be screwed to the wall.
Fee: $75.00 (included in the exhibition fee are 75 brochures).
Date available for circulation: September 1988 - August 1989.

ART GALLERY OF ONTARIO REFERENCE LIBRARY

Art Gallery of Ontario



Carole Conde(Canadian,b.1940),Karl Beveridge(Canadian,b.1945),Epilogue, 1985 from "Standing Up",1981-85; cibachrome photograph,40.6 x 50.8 cm.Collection Art Gallery of Ontario,Purchase 1987.

Carole Conde and Karl Beveridge: Standing Up (Working Title)

In 1976, when critically examining their own activity as artist-producers, Carole Conde and Karl Beveridge began to collaborate. In order to challenge traditional notions of the artists' role in society, however, it was not only necessary to subvert the biases of an art world pre-occupied with individuality and singularity, but also to ask questions about the function of art within a larger social context. Could art assist and support ongoing social struggles? Could it become a "critical and socially productive force"? Questions such as these are still the basis of their work today, as Conde and Beveridge continue to develop concepts and realize works for a social practice of art.

Based on actual events or specific social conditions, such as, for example, a strike or unemployment, their work draws at once on the traditions of social documentary and photomontage. Both art forms

have been in the service of social reform and have been used toward political ends. In Conde's and Beveridge's works however, they are compiled in such a way that, while they maintain a constructive force, the artifice of each form is called up in a critical way. Made up of sequential photographs and texts which are drawn from a variety of sources, "Standing Up," from 1981, for example, documents and re-constructs a strike by women employees at a newly unionized manufacturing plant. Each individual photo-panel is a layered combination of archival and advertising images, as well as photographs of staged tableaux. The glamorized, idealized versions of life portrayed in the mass media are juxtaposed with pictures of actors re-enacting the everyday life at work, at home during a strike. Excerpts of actual verbal testimonies of the strikers accompanies the photographic works. The layering of text in pictures and pictures within photographs, constructs parallel narratives among which there is a certain tension. This structure underlies all of Conde's and Beveridge's works since 1979. It is a structure which demands the viewer's critical attention and remains accessible at the same time, as their work is made to be shown in a variety of contexts, including libraries, community spaces, galleries, convention halls, and union meeting rooms.

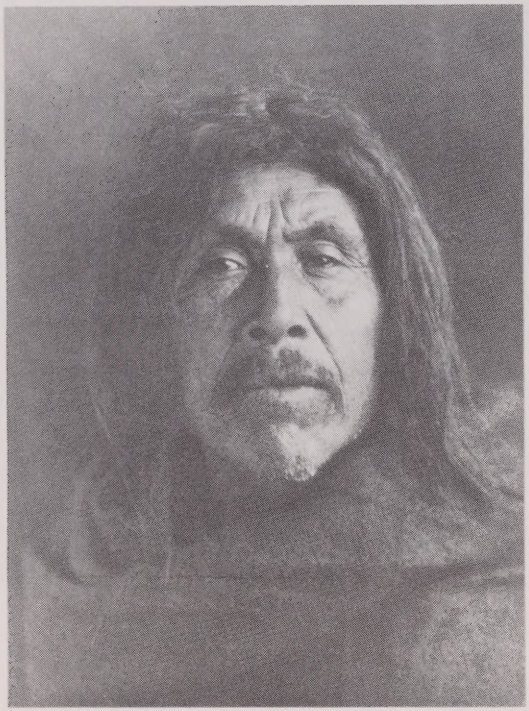
By addressing social issues in their work, Carole Conde and Karl Beveridge document and re-construct moments in history. By analyzing and critically examining the function of images in contemporary society, such as the discrepancy between advertisements and images of actual social conditions, their work enters the struggles of history. With these concerns Carole Conde and Karl Beveridge have developed a body of work which remains at the forefront of political art in Canada.

Curated by Barbara Fischer, Assistant Curator of Contemporary Art.

Space: approximately 30 photographs, 1 lead panel; 18.2 running metres (60 running feet).
Lighting: Maximum of 50 lux for works on paper.

Edward S. Curtis: Photographs of Indians

Few photographers have left a legacy as monumental as The North American Indian, the ambitious project to which Edward Curtis devoted over twenty-five years of his life. Curtis's goal was to document "every phase of life among all tribes yet in primitive condition." By 1900, however, when Curtis embarked upon full-time photography, the Indians had been conquered by the Whites. Long oppressed, their lives had now been shifted to reservations, and their traditional ways trampled upon. In Curtis's eye, the Indian culture was inevitably doomed to extinction and had to be captured before it vanished. Curtis conceived of his project as a combination of science and art. He believed that by removing evidence of the influence of white culture from his subjects, he was being more truthful and hence more scientific in his depiction of Indian culture. In the days when Curtis photographed,



Edward Sheriff Curtis(American,1868-1925),A Haida of Kung,1915;photogravure on vellum,22.7 x 16.2 cm.(imp.).Collection Art Gallery of Ontario,Gift of Valerie Burton and David Milman.

anthropology was a developing science, and he did not see that re-enactments of old and disappearing customs were in any way contradictory to the true nature of the Indian.

For all the lack of ethnographic accuracy that stirs controversy surrounding Curtis's works, his photographs chart the only recourse to describing ways of life, however, romanticized, that had largely been displaced by white domination. The photographs are part of Curtis's consciousness, and therein lies the complex factor that make his images so compelling.

The first volume of The North American Indian, consisting of text and photogravures was published in 1907, the final volume in 1930. By that time he had photographed thousands of negatives of which some 2,200 are illustrated in the twenty volumes, and the twenty large portfolios issued concurrently.

Although most of them were taken in situ and in the natural environment, his photographic technique draws upon the influence of his contemporaries, the Photo-Secessionists and their allegiance to soft-focus and dramatic lighting. Whether we choose to view Curtis's photographs as representing illusion or reality, his images ultimately stand as a magnificent legacy to the spirit of commitment to bring forth the very ethos of Indian life. Curtis, born in 1868, died in near obscurity in 1952. During the 1960s his work re-emerged on the wave of political discontent in the U.S.A. Curtis's Indian symbolized for many the survival of human values in a world gone awry.

This exhibition consists of approximately 25 photogravures of Indians representing portraits of the Hesquiat, Makah, Haida, and Nootka, among other images depicting rituals and a way of life, and are in the collection of the Art Gallery of Ontario.

Curated by Maia-Mari Sutnik, Head, Photographic Services.

Space: 26 photogravures on vellum,

1 lead panel; approximately 15.8 running metres (52 running feet).
Lighting: Maximum 50 lux for works on paper.

Art Gallery of Ontario
Musée des beaux-arts de l'Ontario

Booking Form / Exhibitions

Centre

Telephone

Mailing Address

Shipping Address

Person Responsible / Title

Telephone

NOTE:
Opening Date is the date and time when the installation is complete.
This Booking Form must be completed in full in order for us to process confirmation.
Installation time is generally 2-4 days; Dismantling time is 1-3 days. These periods of time will proceed and follow confirmed exhibition dates.

Exhibition Title

Exhibit Space (include floor plan + dimensions, including ceiling height)

Preferred Opening Date + time of day

Preferred Closing Date

Alternate Dates

Exhibition Title

Exhibit Space (include floor plan + dimensions, including ceiling height)

Preferred Opening Date + time of day

Preferred Closing Date

Alternate Dates

Signature

Title

Date

Due to the increased number of requests for exhibitions, each centre is allowed a maximum of five bookings, inclusive of "Artists with their Work" in a one year period from April to March. There is a separate Booking Form for "Artists with their Work" programs.

At least two months notice must be given for booking and cancellation. Confirmation of exhibition dates will be sent in writing from the Scheduling Co-ordinator. The invoice for the exhibition fee will be mailed to the organization named, to the attention of the person indicated as responsible. Accounts must be paid within 30 days of receipt.

Please complete form and forward to:
Scheduling Co-ordinator, Extension Services
Art Gallery of Ontario
317 Dundas St. West
Toronto, Ontario M5T 1G4

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Walter Trier(Canadian,1840-1951),Illustration for p.31 of The Animal's Conference,1947-49;pen and ink and watercolour over graphite,24.1 x 25.2 cm.Collection Art Gallery of Ontario,Gift of Mr. and Mrs. Fodor (Nicholas and Margaret),1981.

Walter Trier: The Animals' Conference

Walter Trier was born in Prague in 1890 and died in Collingwood, Ontario in 1951. During his lifetime his name became well known in Germany and around the world for his entertaining caricatures and charming illustrations for children's books. In 1976 the Art Gallery of Ontario received a generous gift from the Trier-Fodor Foundation of over 1,100 works by Trier. Included among this collection were approximately 80 pen and ink and watercolour drawings for the popular story book, The Animals' Conference.

Walter Trier received his early artistic training in Prague and then in 1909 at the prestigious Muchich Academy. His first important commissions were for the leading German satirical magazine Simplicissimus. In 1910 he moved to Berlin where he lived for the

next 26 years. During the Nazi regime he was forced to leave Germany and travelled to London where he began to draw cartoons for The Daily Herald, Die Zeitung, and Illustrated. In the 1940s he also illustrated a number of children's books and began to design covers for the monthly magazine, Lilliput: The Pocket Magazine for Everyone. Trier and his wife Helen emigrated to Canada in 1947 and settled in Collingwood. Before his death in 1951, Trier designed several posters for Canada Packers, and created his best-known children's book illustrations for The Animals' Conference.

The central theme of The Animals' Conference is world peace, a timely subject in 1947, just two years after the end of World War II. The original concept for the book was formed by Jella Lepmann and the story written by Erich Kastner. Lepmann wondered "why were human beings still not capable of carrying on their affairs of state intelligently?... Here this beautiful planet called earth belonged to them, and what did they do? War! Maybe it would be better to let the animals of the world have a stab at governing, matching their instinct against human reason. When I reached this point, I went to Kastner. We decided that only Walter Trier could illustrate our book because the theme touched him as closely as it did us."

Two decades earlier, in 1927, Trier had illustrated his first novel by Kastner, the extremely successful Emil and the Detectives. The partnership continued in the 1930s when Trier drew the illustrations for a number of Kastner books which were published in Germany by K.L. Maschler. The Animals' Conference, with 96 images in all, shows Trier's skill at combining reality and fantasy to create an imaginative and delightful world of animals. Published in German in 1949, the book was subsequently translated into ten other languages.

Curated by Brenda Rix, Assistant Curator of Prints and Drawings.

Space: 30 watercolours, 1 lead panel; approximately 19.8 running metres (65 running feet).
Lighting: Maximum 50 lux for works on paper.

Surrealism and Its Influence

The AGO has organized this special exhibition to celebrate the recent acquisition of Yves Tanguy's L'Oreiller de Satin (The Satin Pillow), 1929.

Born in Normandy, Yves Tanguy (1900-1955) was a member of the Surrealists in Paris from 1925, but with the outbreak of the Second World War he moved to the United States, where he remained for the rest of his life.

L'Oreiller de Satin is a large and subtle canvas from Tanguy's most important period. It has always been highly esteemed, and was previously owned by the French Surrealist poet Paul Eluard and then by the English Surrealist painter Sir Roland Penrose.

During the last few years the Art Gallery of Ontario has purchased on the international art market a number of highly important works by the Surrealists. These works, which include paintings, sculpture,

Yves Tanguy(French,1900-55),L'Oreiller de Satin,1929;oil on canvas,130.5 x 97.2 cm.Collection Art Gallery of Ontario,Purchase,1986.

prints and drawings, are also shown in this exhibition. Important canvases are featured by the Spaniard Joan Miró, and the Belgian René Magritte, while Alberto Giacometti is represented by a unique cast of an early bronze. The influence of Surrealism in the United States is attested by Arshile Gorky's canvas They Will Take My Island from 1944 and an untitled gouache by Jackson Pollock from 1946. A painting by Paul-Émile Borduas from the early 1940s indicates that Surrealism was also an important aspect of Canadian art.

In order to share this event with our provincial clients, we have placed this exhibition in four Ontario galleries commencing in the fall of 1987.

The Timmins Museum
September 30 - November 1/87

Art Gallery of Algoma, Sault Ste. Marie
November 12 - December 13/87

Thunder Bay Art Gallery
January 29-March 13/88

Rodman Hall Arts Centre, St. Catharines
April 8 - May 8/88

Please note these locations and dates in order to view the exhibition or to take your members on a tour.

AGO LAUNCHES STAGE THREE

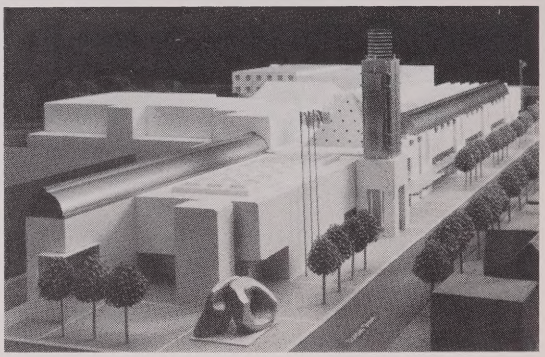
Last summer the AGO launched a limited design competition open to all Ontario architects for the completion of Stage Three - the proposed expansion and renovation of the Gallery. The competition established an important public forum for the completion of an exciting new cultural facility for the people of Ontario.

The winning concept for Stage Three, by Barton Myers Associates, will increase overall space by 25%. Exhibition space will increase by 50%, incorporating galleries of international contemporary art, Inuit art and an indoor sculpture court.

Storage facilities will increase, including new vaults, a dedicated crate storage area, and a print and

drawing centre. Behind-the-scenes facilities will include specially assigned areas for preparation and storage of travelling exhibitions.

In addition to developing a lively and accessible façade along Dundas Street, Stage Three will include a new, public entrance from the south. Groundbreaking is scheduled for 1988, with an anticipated completion in 1991. The gallery will remain open to the public throughout construction.



Art Gallery of Ontario - Stage Three.Model of winning concept by Barton Myers Associates showing Dundas Street façade.

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Extension Services
317 Dundas Street West
Toronto, Ontario
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